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THE BOTTLE SHIPWRIGHT

No. 1

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JOURNAL OF THE SHIPS-IN-BOTTLES ASSOCIATION OF AMERICA

THE BOTTLE SHIPWRIGHT is the journal of the Ships-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The Journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships-in-bottles.

MEMBERSHIP in the Association is open to any person regardless of ability as a ship-in-bottle builder. For membership application, please write the Membership Chairman - Steve Hahn, 252 Poskus St., Stoughton, MA 02072, USA. Annual dues are $15.00 for both North American and overseas members.

ARTICLES and PHOTOGRAPHS for publication in THE BOTTLE SHIPWRIGHT should be sent to the Editor at 3 Dexter St., Newburyport, MA. 01950, USA. Material which should be returned to the sender should be clearly indicated. Every effort will be made to safeguard such material but the Association cannot be responsible for possible loss or damage. The Editor may be required to modify articles or submissions within the context of the original to fit the format and page length of the publication. All of your articles will be welcomed. Deadline for submission is the second month of each quarter.

Decals and patches for the Ships-in-Bottles Association of America are available from JIM DAVISON, 1924 Wickham Ave., Royal Oak, Mich. 48073. Please send check or money order, payable to James H. Davison.

The 4" embroidered patches are $3.00 each and the 3" decals with easy-peel backing are $1.25 each, or 2 for $2.00. Jim has also just developed a 3" metal badge with our emblem, available for $4.00

Cover Drawing by Per Christensen, Egaa, Denmark

The Bottle Shipwright

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FROM THE PRESIDENT

Once again it is my pleasure to announce to the membership that our Association is planning a Conference. It will be our second, and Bill Westervelt has taken it on himself to pull it all together. He is lining up an array of speakers well able to discuss any and all facets of ship bottling. Bill has also arranged with the Chesapeake Bay Maritime Museum to exhibit bottled ships from July through October, when the models can be picked up, after the conference. Our first conference in Boston was a great success and our second can be as great or even greater. Start to plan now to attend the 2nd Conference of SIBAA where you will meet some of the world's greatest ship bottlers and see some of their truly great works and learn some of their methods in as nautical a setting as you'll find anywhere.

It is with great sadness I must announce that Alex Bellinger, our esteemed Editor of the BOTTLE SHIPWRIGHT has asked to be relieved of his editorial and publishing duties this year. Steve Hahn, our capable Treasurer and Membership Chairman, has made a similar request. In honoring these requests, the Association is beginning a search for a new editor, and staff to assist. Each of you will have received a letter from Alex on this matter, and for the benefit of the Association, we hope a qualified member will step forward to pick up where the Boston operation will leave off.

We take this first opportunity to wish Alex and Steve the best in their new endeavors and thank them for a great job well done in the publishing end of our Association, and for giving us a great First Conference in Boston. They will remain as members of the Association. We'll splice the main brace with you in St. Michael's, guys. Best of luck.

Jack

EDITOR'S NOTES

At last there is an issue of BOTTLE SHIPWRIGHT in the current year. My apologies to all of you for the confusion over your own status as members and the status of the overall Association arising from my continuing delays in publishing. All this is fair indication the time for a change is at hand, and with it, I hope, a renewed sense of focus and direction for all.

Along with my thanks to our contributors, I particularly send thanks to Per Christensen for the cover drawing, appropriate for the climate most of us are probably experiencing right now. Bob de Jongste's last letter says Holland has been getting a record heat wave and dry spell. It's not the best time of year for fiddling with tiny spars and uncooperative threads. But in your moments of leisure, join the comfortable looking sailor in the drawing below, clearly lost in a dream of a good ship, and a good bottle.

Good Bottling to you,

Alex

SHIPS IN BOTTLES OR BOTTLES IN SHIPS?

"Old sea dogs wormed precise little ships into bottles for many years. Not many have the patience for the tedious work, but all admire the results. The number of sailors who take a different tack, and put bottles into their ships, is much larger. For the crew that consumes a nor'wester from time to time, we have a number of square bottles to offer. And, as you know, these won't roll about the ship".

A Dutch advertisement for BOKMA genever, which comes in a square bottle. Sent in by Bob de Jongste, Holland.

THE NOACH I

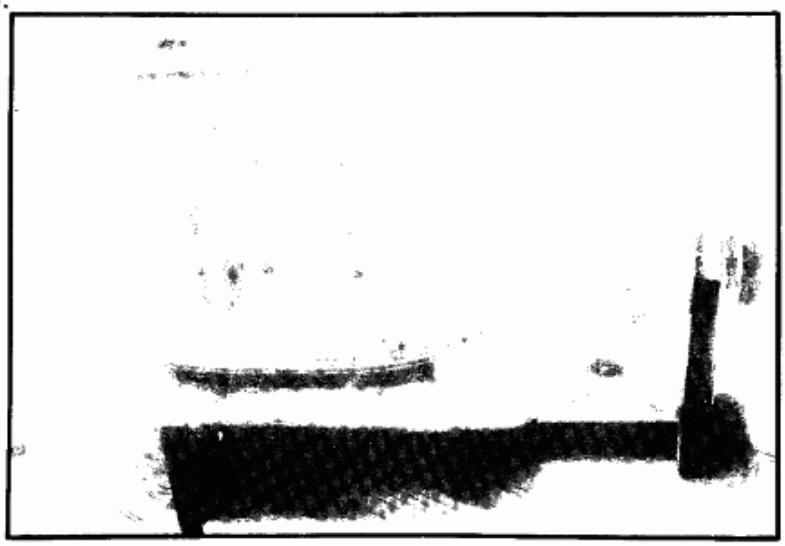
by Frans van Dijk, Nijerk, Nederland

In the year 1807 a shipyard was founded by Fop Smit in Kinderdijk, Holland. This yard made a good name by building many fast ships, and the first iron ship to be built in Holland were built here. Holland started with iron earlier, and therefore had iron sailing vessels for a longer time than other countries.

In 1857 Fop Smit launched the NOACH I. Completely build of wood, she was 892 tons burden, and was designed primarily for passenger trade. The ship was rigged like a frigate and carried lee-sails (stunsails) on the fore and main masts. She was very successful from her first voyage and proved very fast. On her maiden voyage she sailed from Hellevoetssluis (Holland), with Captain Wierikx in command, and reached Batavia in 96 days, covering 306 nautical miles in one 24 hour run. On the return voyage she made port in 83 days. She sailed on a number of similarly quick passages through the rest of her career, until she was sold to the ship breakers in 1884.

The NOACH I struck me as a good subject to build in a bottle, and with a wonderful old 5 liter bottle Aubrey Dunning gave me, there was no stopping me. It was sometime in 1986 when I started to build her and a year later - I do not have much time for building - the hull and masts were ready. Then....the bottle broke into splinters.

A long, long time was spend looking for suitable replacement for this fine bottle. Finally, a glassblower with many connections was able to help me. Now it is complete, and is displayed in a fine place in our home.



Frans van Dijk, December 1988

CHANGEABLE JAW SETS FOR GRIPPER TOOLS

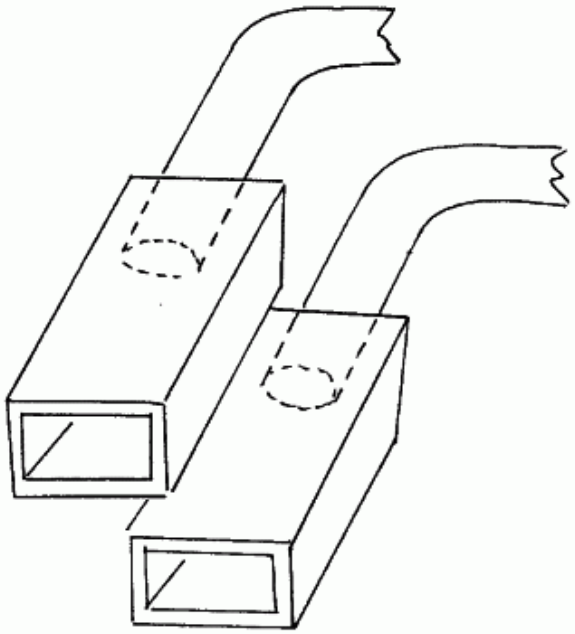
by George Pinter

My adventures bottling the motor yacht Double-O-Seven during the winter of 1987-88 led to the improvisation of some tools. Because the bottle (3 gallon) was somewhat larger than I customarily work with, some larger versions and some modifications of my existing tools had to be made. Two of these, the Flexible/Adjustable Sanding Tool and Uncle Georges's Mighty-Micro Vacuum Cleaner, are discussed in previous articles.

Another of the tools was a larger version of the Harold Gile's Gripper Grabber (see Bottle Shipwright 3-85). The new tool was 18 inches long with a full 13 inch reach, and a jaw opening capacity of 3 1/4 inches. The ends were made with ninety degree downward angle. The jaws are one inch long.

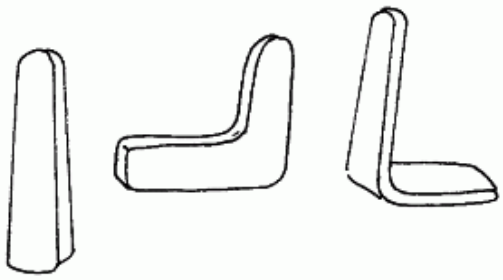
When work in the bottle began, it soon became apparent that this tool although long enough, did not meet all my requirements for maneuverability. Rather than make additional grabbers, I decided to experiment and modify that one large tool.

The first change was soldering a set of female tips to the tool's jaws. These hollow tips were made from rectangular brass tubing 3/16 X 3/32 inch, each about 3/4 inch long and soldered to the grabber tips (figure 1.)



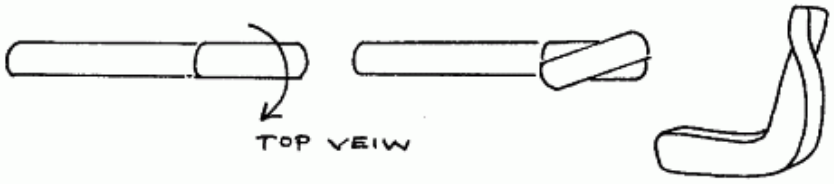
In themselves, these were a big improvement because the parallel

flat jaws gave additional holding power without the need to increase the pressure exerted by the jaws. Small pieces of Velcro fastener (the fuzzy side) were glued to the inside edges of each jaw so as not to mar the white paint of the boat. Additional jaw sets were then made to fit into the ends of the sockets. These were made from 1/16th inch thick copper flat stock in various shapes, both straight and bent to the angles shown in figure 2.



The straight ones obviously were only to lengthen the jaws. After bending, each set was carefully inspected and test-fitted for proper angles, overlaps or gaps between the closed jaws. The male ends of all were filed to a slight taper so they would easily fit into the sockets. After shaping, all edges were smoothed with a fine file and buffed on a wheel to ensure there were no rough edges.

When finished, each section was given a slight twist on the male end. This slight twist holds the jaws in the sockets. For clarity, I have exaggerated the twist in the illustrations (figure 3).



Since this is primarily a gripping tool to hold and maneuver parts into place, little strain is placed upon the jaws and I had no trouble with the tips falling off in use. The parallel jaws of the tips offered a similar better holding power as did the initial installation of the socket portions.

Such jaws could be made to virtually any size required and are quite simple to fabricate - taking much less time than making several gripper tools.

RAILING JIG, PART II

by Ted Scafidi

USING THE SOLDERING JIG

Before I show you how to use the jig, here are a few points on soldering technique (you experts can go get a sandwich while I teach the rookies):

1. Use a soldering iron, NOT a gun. A 25-watt Weller or American Beauty with a pencil tip is ideal for small work.

2. Use the thinnest diameter rosin-core solder you can find. 0.02 solder is available in most electronic supply stores. The thinner the solder the faster it melts, and the more control you have over the amount of solder applied.

3. Keep the soldering tip clean and tinned while you work. To clean a crusty tip, heat it up until the solder melts on it. Brush off the burnt flux with a small wire brush or a wet piece of plastic scouring pad, like Scotch Brite. When the tip is free of crud, melt enough new solder on it to completely coat its original tinned surface. Shake off the excess solder, then wipe the tip on a wet sponge. Keep the sponge and brush close by, because you may have to re-tin several times as the work progresses.

4. Thoroughly clean the work piece with isopropyl alcohol or soldering paste. After cleaning, tin the piece by heating it with the iron and touching a strand of solder to the heated area. If the solder just beads up instead of flowing out in a thin film, the piece is still dirty. If the solder isn't melting quickly, the iron tip needs to be re-tinned.

WIRE PREPARATION

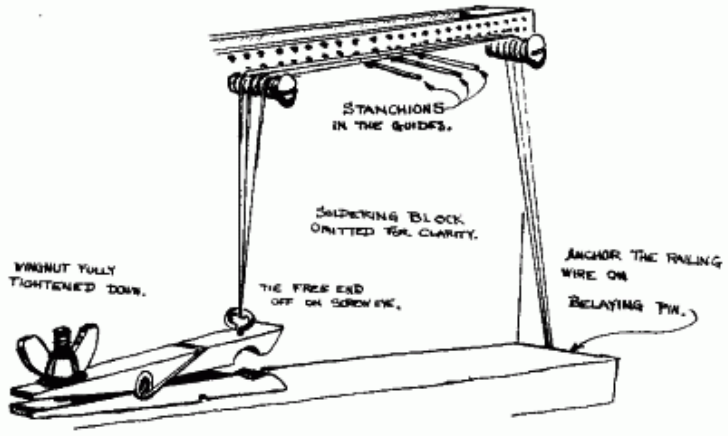
For a typical 6 inch clipper model, use 30 gauge phone wire for stanchions, and one strand of an appliance power cord for railings. Tin both kinds of wire by first melting some solder into a small (1/4") blob in a china saucer. While the solder is still molten, run one end of the wire under the blob. Place the iron so that it heats both wire and solder and pull the rest of the wire through the blob. Touch up any bare spots on the wire by rubbing the iron tip back and forth over them.

TINNING A LENGTH OF WIRE.

After all this handling, the wire probably has a lot of bends in it. Straighten it out by anchoring one end on a large, immovable object. A bench vise or mother-in-law comes in handy here. Wrap the other end around the middle of a piece of dowel. Now, pull the dowel with both hands until you feel the wire stretch slightly. While keeping the wire taut with one hand, snip the wire off the dowel with the other. The wire should be arrow straight by now.

LOADING THE JIG

Refer to the jig-loading diagram. The stanchion wires are loaded into the second row of holes in the stanchion guides. Loosen the soldering surface block wing nuts slightly and push the block down until it just clears this row of holes. Push the stanchion wire through a hole in the front guide, into the corresponding hole in the rear guide until it hits the wire stop, then cut it off flush with the front face of the block. Load enough holes for the length of the railing you want. Now, carefully push the block up against the stanchion wires until they are held securely in the holes, but not bent up. Retighten the soldering block wing nuts. Before loading the railing wire, fully open the clothespin by tightening its wing nut all the way down. Tie one end of the railing wire to the belaying pin in the end of the jig base. Run the wire up over the machine screw, laying it in a root between two threads, then across to the other screw. Place it on a root of this screw so that it is perpendicular to the row of stanchions. Run the wire down through the screw eye in the clothespin, then back up over the machine screws and down again to the belaying pin. Do this for as many rails as you need plus one. Tie the free end of the wire off on the eye or the pin, wherever you end up. Now, turn the clothespin wing nut counter-clockwise until the railing wires are straight and taut. You are ready to begin soldering.



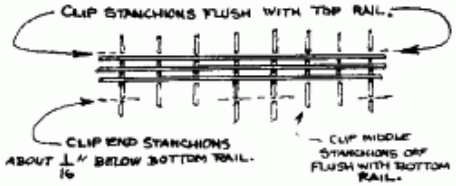
LOADING THE JIG.

SOLDERING THE RAILINGS

If you have tinned the wires properly, you will need little additional solder to join the rails to the stanchions. Starting at the right end of the jig, touch the iron to the rails directly over each stanchion. Apply only enough solder to each joint to make a solid connection. Keep an eye on the distance between each rail. As they are heated they will expand and move closer together. Restore the tension by turning the clothespin wing nut counter-clockwise until the rails straighten out.

When you are finished soldering allow the work to cool, then release the tension from the rails by tightening the clothespin wing nut down again. Clip the rails off the pin and screw eye. Loosen the soldering block wing nuts and push the block down to free the stanchions.

Trim the railings to suit your model. Nail clippers make excellent flush cutters for this job. To attach the railings top your model, you have to drill holes only for the stanchions at sharp curves and at the ends. Paint the bottom rail to blend with the sheer rail or waterways of the ship.



TRIMMING RAILS.

I will be pleased to hear any suggestions for improving either the jig or the method of making railings.

Ted Scafidi,
609 Arroyo Dr.,
San Diego, CA 92103

THE SEA, THE SEA
QUESTIONNAIRE SUMMARY, PART II

by Alex Bellinger

The first summary of member questionnaires was written two years ago, and since then over 200 have come in, with a predictably broadening variety of answers and ideas. The first summary (BOTTLE SHIPWRIGHT 4-86) covered the first half of the questionnaires, "Membership Information". Since then the only significant change has

been in the average years of experience, which has dropped. New members now are more frequently beginning builders than a few years ago.

The remainder of the questionnaire covers preferences for materials, and this summary will only cover the first part of that, the choices of material for the sea. This is not an attempt to provide conclusive answers. I hope it will encourage a discussion which may lead to better answers and building practices for us all.

The sea material deserves this special attention for two reasons. The first is the part it has in the overall impression the model creates. A good material should accept a wide range of colors and tones, and be malleable enough to suggest a realistic motion of water. If the material responds well to these demands, and is handled well, it creates much of the "mood" or "atmosphere" in the bottle and therefore the credibility and artistic achievement of the work. A vessel sailing over an even, deep blue sea suggests a bright sunny day with light airs; another sailing over darker, grayer water suggests a heavier and gloomier day, possibly with coming bad weather. But all too often I see some poor little vessel caught in high swells and waves that can only suggest conditions approaching a gale. The modeler wants to achieve some drama in the scene, but all I can think is, "That skipper had better get those topsails in quick!"

The sea material is also of major importance in determining how well the model will last over the years. It holds the model to the glass so it must be able to form a good lasting bond to both the bottle and the model. Gil Charbonneau switched from putty to plasticine after seeing many of the older ships in bottles in storage at Mystic Seaport. The putty in many of these had dried out, lost the adhesion to the glass and caused damage by allowing the model to rattle around inside. Not only should the material be able to take a good variety of color and tones, it must hold the pigments as well. A model of mine, just five years old, has already had so much of the oil separate from the pigments, the once rich blue sea has become a dull greenish brown and the whitecaps are now a yellowish brown. Substances in the sea material, primarily oils, can either help preserve or hasten the decline of the model. Jack Hinkley wrote about restoring a model which had been so well soaked in the oils from the sea he had no concern over the wood and rigging having dried out or become brittle. My five year old model has become so soaked in the oils it has darkened a great deal and the sails have taken on a waxy sheen. Finally, it is the sea material, primarily, which is responsible for the fogging or "out gassing" which can be an special plague to the ship in a bottle.

Ralph Preston had the simpliest answer to the question of preference for sea material: "Don't use.". All his models are displayed with the full hull supported by pedestals. For the vast majority of the rest of us, it's a toss up between putty and plasticine, though with newer builders prefering plasticine, that has taken a slight lead in popularity over putty in the past year. There are a few exceptions to these most popular choices, which are covered below, but first I will offer what I have learned of the first two.

Plasticine - This is the most popular material now because it usually does not need to be colored and does not require extra drying time. It is stable and, depending on who you talk to, readily available. I have only tried it once, and used a trick of Gil Charbonneau's. I put an approximate amount loosely into the bottle and then put the bottle in a cool (110^{o}) oven for about ten minutes. It melted quickly and formed an excellent smooth bond with glass, saving me all the aggraveting time of trying to mash the stuff smooth with a putty tamper. As it cooled I gently "chopped" the surface to suggest wave motion, but was not as satisfied as I have been with results gotten with putty. The model is a year old now, with no signs of "out gassing" or discoloration. Saul Bobroff tried this last winter with a "Modelling Clay" from an art supply store and the heating did not work at all. Obviously, there is some variety of materials available under the general names of plasticine and modelling clay. Perhaps members who know more about these materials will share this with the rest of us. The major drawback is the limited range of colors available, though these can be further tinted with oil paints to get more credible colors. I do not think it is as malleable as putty, so it does not make as interesting sea surface, but this could also be due to my lack of experience with it.

Putty - There is also a variety of products coming under this general heading and most are easily found at any hardware store. This is the material of the old timers, and must have the color added before bottling it. For years I used glazier's putty because when asking for it at a store I was always asked in turn if it was for use on glass. Since the answer to that was always "yes", glazier's putty was all I was ever shown. My oldest models have this material for the seas and after many years show no sign of discoloration or "out gassing". It goes into the bottle well and since it is fairly liquid after mixing with the color, it will gradually fill any small bubbles or air pockets by itself, but care must be taken to sure the bottle is left level. It takes a few weeks to harden up enough to take the model. It does harden completely, so it may eventually lose adherence to the glass, but so far I have seen no sign of this. The main trouble with glazier's putty is the color. It does not take paint well so even the best efforts come out pale. It does darken slightly over time, but never enough to make a convincingly dark sea color.

George Pinter first let me know about plumber's putty, which has many advantages over the glazier's. It is a little less expensive and takes paint very handsomely, easily taking on a dark, credible color. It is a little harder to work into the bottle, but can be shaped well, and makes a very satisfying surface for the water. All types I have seen claim to never harden, so this may help the bond to the glass over time. A few times I had trouble getting a good bond to the model's hull, but once achieved, had no further difficulty. The main problem with this putty is the discoloration, which I have seen starting to appear within the first year. Some of the oil causing the trouble can be removed right at first by blotting it on any absorbent paper, but this does not entirely correct the problem. George gets around this by letting the sea set up for a full year before using the bottle. He then goes over the surface with a gloss medium, which gives it a "wet" look, and then adds the whitecaps. Oil soaking into the model can be easily prevented by going over the hull, especially the bottom, with any good sealer.

There are a few other types of putty, but I do not any experience with them nor do I know anything of other builders who have. Again, members who may tried these may wish to share these experiences with the rest of us.

Other materials - Juyzo Okada offered the acrylic sea as an alternative in BOTTLE SHIPWRIGHT 2-83. The sea material is a mixture acrylic paints and gel medium. This is mixed and prepared on wax paper outside of the bottle. After setting up a few days the dried mixture is rolled up, passed down the neck and glued to the bottle. The only one I know of having used this method is Don Hubbard, who recommends it at the end of Mr. Okada's article and also covers the technique in the new edition of his book.

Saul Bobroff has tried a similar experiment with acrylic gel medium, building up a sea inside the bottle in the usual manner. His test bottle had a dull surface, but this can easily be covered with a gloss medium. The use of acrylic mediums is still to recent to know much about longer term discoloration and durability.

New member Don Pearson uses an epoxy medium, but remarks that it sets up in 40 minutes, so you have "to work fast". Judging from a photograph of one model, the material takes good color well. Ray Handwerker uses a liquid form of resin, colored with "Testor's" paints, which he "pours" into the bottle after the model and other objects are set up. Don Hubbard has used an "casting resin", crediting Robin Harris Freedman for the idea, but warns the resin shrinks as it hardens, and in at least one case for him, came loose from the glass. Gil Charbonneau had a similar experience.

Finally, Steve Saba recommended trying paper mache colored with watercolors as an alternative in BOTTLE SHIPWRIGHT 1-84. He reported it adhered well to the glass when dry.

As stated in the outset, none of this proposes to be final answers to the "best" material to use for the sea. I hope this information can help new builders decide what will suit their own purposes best and might encourage more experienced builders to experiment with other materials. Most of all, I hope this discussion will encourage those of you with broader experience to share this with the rest of us, so that we all can better understand this very important part of our overall medium.

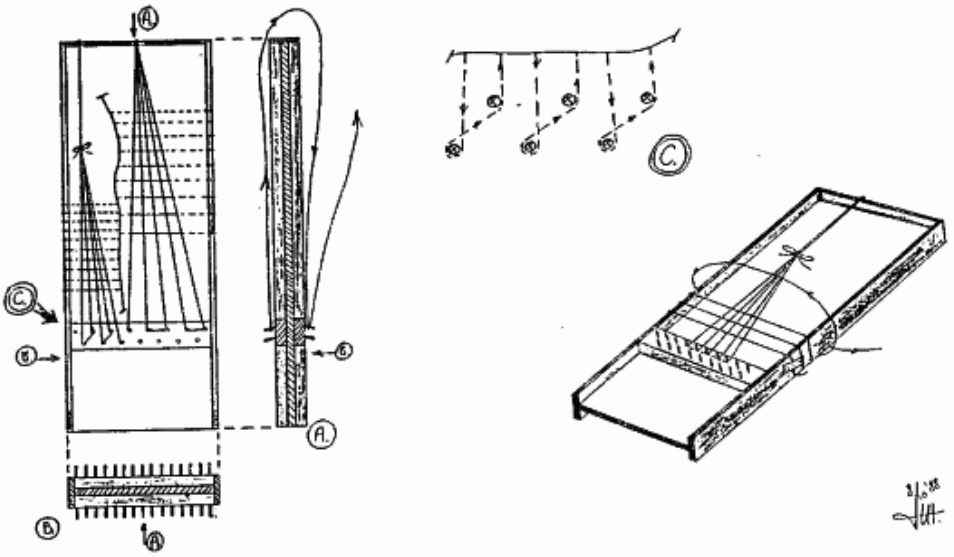
FROM BEYOND THE HORIZON

Hans de Haan, Holland

Last August, for the third time, I met with a fellow "ship bottler", Tamio Nakamura from Japan. He stayed with his daughter, who lives in Amsterdam. Mr. Nakamura himself is from Osaka. I first contacted him in 1985 after reading an article in a Dutch newspaper covering the Second International Exposition of Ships in Bottles in Japan. I had also participated in this Exposition by sending two models. Included with this article was a picture of Mr. Nakamura's model of the Golden Gate bridge made in two bottles (Editor's Note: This model appears well photographed on p.23 of the Commemorative Cata-

log from this Exposition). Through the President of the Japanese Association I got his address and sent him the article. He was very pleased. We kept in contact and the first time we met was during "Sail '85" in Amsterdam. He stayed with his daughter. He is an excellent builder of ships in bottles with very original ideas. He gave me two tips on special tools for making rigging for masts and for making small figures to be placed on bottled models. I have asked him if I might pass these ideas on to Western ship bottlers. He had no objections, so here is the first one:

Special Tool for Making Mast Shrouds and Ratlines



The drawing shows a top view, two cut-aways, a detail and a three dimensional view. You may choose your own dimensions, as the drawing just shows the basic idea. The jig is made of wood and you can use small nails or something similar for the pins. It is identical on both sides. so you can make two sets of shrouds with ratlines at the same time. the thread used for the shroud, or vertical "ropes" of the rigging, is tied to a pin, led over the top to the opposite pin on the other side, and then back, in the same manner to the next pin in line from the one where you started. You continue until you have all the shrouds you need. The three dimensional drawing shows how to install the ratlines, or horizontal "ropes". When the ratline thread is correctly tied is should come in contact with the shrouds where it crosses them. Check this (!!), for otherwise the whole thing is won't work. Now smear the rigging you created with lacquer. After drying the threads should hold together and it will become stiff. With a small pair of scissors (sharp and pointed) cut off the excess thread and you will have a complete shroud and ratline set ready to install. I leave the finishing touches to you. I wish you success.

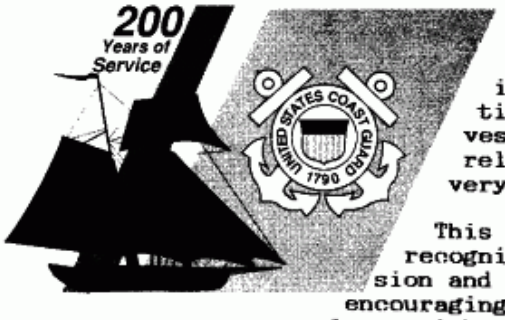
SHIP MODEL EVENTS

We have a couple of active years ahead.

The Second SIBAA Conference will be held in at the Chesapeake Bay Maritime Museum, St. Michael's, Maryland, this October 13, 14 & 15. Bill reports the responses are coming in, and his planning is progressing well. Unlike the greater Boston area, where we got virtually no media attention, Bill has been much more successful in getting the press interested in the proceedings. By the time you read this, the exhibit at the Chesapeake Bay Maritime Museum will be established. For further information, write to Bill:

Bill Westervelt
2205 Greenhaven Way
Hampstead, MD 21074

The Custom House Maritime Museum Ship Model Competition and Exhibition will be held at Newburyport, Massachusetts from June through September, 1990. This is in recognition of the Coast Guard Bicentennial, because the first Coast Guard vessel, the schooner MASSACHUSETTS, is reputed to have sailed from Newburyport in 1790. To be eligible for this competition, the model must be of a Coast Guard vessel or of a vessel from one of the many related services. Fortunately, that covers a very broad range of history and vessel types.



This is a ship model competition which not only recognizes Ships in Bottles as a separate division and plans an award in this division, but is encouraging a good representation of Ships in Bottles along with the other types of models for this exhibit. I am pleased to report the response received at the Custom House Museum from ship in bottle builders has been very good so far, rivaling the other divisions well. Again, the address for the Registration Package:

Ship Model Competition
Custom House Maritime Museum
25 Water Street
Newburyport, Massachusetts 01950

Tel. (508) 462-8681

One impediment builders from outside of the Northest may feel is the requirement, as listed in the Registration rules, that the model must be personally delivered by the builder. This was determined to avoid any confusion over the condition of the model upon arrival at the Museum, and the responsibility for that condition. Because Ships in Bottles can be shipped and transported much more successfully than regular ship models, a fact well established by two International

Fairs in Japan and another in San Diego, the Custom House is willing to make an exception to this requirement for the delivery of Ships in Bottles. The Custom House is prepared to recognize your editor as a representative for ship in bottle builders who wish to participate, but want to avoid the expense of a personal trip to New England. Models delivered by me on the builder's behalf will be accepted. This exception, which has been allowed to encourage SIB builders to participate, applies only to Ships in Bottles, and interested exhibitors must contact me in advance of shipping.

The Mariner's Museum Third Scale Ship Model Competition and Exhibition will take place from June to October, 1991. This is the most prestigious ship model competition in the country. The stated purpose is to recognize and encourage excellence in the art building scale ship models. Models must be built to a stated scale to be eligible. The categories are:

Division I: Scratchbuilt models
- Class A. Sailing Ships
- Class B. Powered Ships
- Class C. Small Craft

Division II: Semi-scratchbuilt models
- Class A, B, C, as above.

Division III: Kit Models (no sub-classes)

For further information, write:

Ship Model Competition
The Mariner's Museum
100 Museum Drive
Newport News, VA 23606-3798

Please note, there is no separate division for Ships in Bottles. As I understand it, this does not mean a Ship in a Bottle could not be entered, and conceivably win an award. But if entered, a Ship in Bottle would be judged on the merits of the model (fidelity to scale, craftsmanship, quality of research, etc.) alone. The bottle surrounding the model would be considered the same way a regular ship model case is considered, and largely disregarded.

I can't wait to hear from Frank Skurka on this point of view.

BOOK NOTICES

Thanks to Freido Flossner, Jena, East Germany, who sent this update to our Bibliography of Literature on Ships in Bottles:

BUDDELSCHIFFE, Ewald Koch, Frech-Verlag Stuttgart, Germany, 1980.

and to Juzo Okado for this new publication news:

FUSIGI WO TUKURU HOBII BOTORUSHIPU (My Hobby, Ships in Bottles: It is Possible to Make Marvels), Juzo Okado, 1988. The publisher asked Mr. Okado to write this title for beginners, especially women and senior citizens.

and, finally, to Bob de Jongste, for these new titles from Germany:

DER PERFEKTE BUDDELSCHIFFBAUER, Carstensen/Hansen. Approx 100 pages, with many pictures and drawings. Edition 1988, Price DM.29,80.

BUDDELSCHIFF MODELLBAU, A.E. Hopfner. Verlag H.M. Hauschild GmbH, Bremen. Masts set up ("Einmaster") from 1800 to 1980. 192 pages, with many building plans and pictures. Price, DM. 32,-

Bob adds the note that these titles can be ordered from:

WEDE Fachbuchhandlung
Grosse Bleichen 36
D-2000 HAMBURG 36,
West Germany

This is a very specialized bookshop for anything that has to do with ships, trains, cars, etc. They have a catalog, which is in German, and is sent free to people on their mailing list twice a year.

And another new title by one of our members has just come out...

THE BEGINNER'S HANDBOOK OF WOODCARVING, by Charles Beiderman and SIBAA Member William Johnston. Dover Publications, New York, Paperbound, 173 pages, 0-486-25687-1, $7.95.

Although this title does not cover ship in bottle building, it provides a thorough introduction for anyone to the basics of the related art, woodcarving. There is a wealth of information on woods, tools, finishes and techniques which will be valuable to the SIB builder, and rarely found in most general guides to ship in bottle building. There are also chapters on club organization and exhibiting work, which can be usefully applied to ships in bottles. The final chapter, "Random Thoughts of a Woodcarver", cannot fail to interest anyone who enjoys working with their hands. The writing style is brief, but succinct.

But the primary purpose of the book is to be a comprehensive guide for woodcarvers, and to assess its' value as this, it seems best to quote someone who knows woodcarving well:

"It is well done and certainly covers all aspects of carving in a very factual manner. This should be of tremendous benefit to beginners and advanced carvers alike. You have included a nice variety of patterns that should keep carvers busy for hours and hours."

- Ed Gallenstein, President, Nat'l Woodcarvers Ass'n

The Beginner's Handbook of Woodcarving can be ordered through your local bookstore, or for an autographed copy, from Bill Johnston, 339 Summit Ave., Langhorne, PA 19407. Please add $1.50 to the price for postage.

Reveiwed by Alex Bellinger

GLOUCESTER FISHING SCHOONER "INGOMAR"

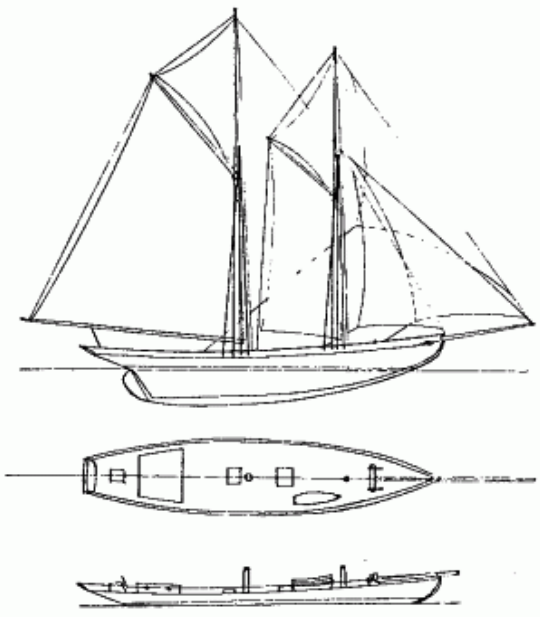
by Alex Bellinger

The schooners that fished the Grand Banks are popular subjects for SIB builders. The rig is simple, but distinctive enough to be recognizable, and makes an attractive pattern in the bottle. Most of these models are of the famous Canadian schooner BLUENOSE, which has become so well associated with this type of fisherman many people automatically assume any model of the type is another BLUENOSE.

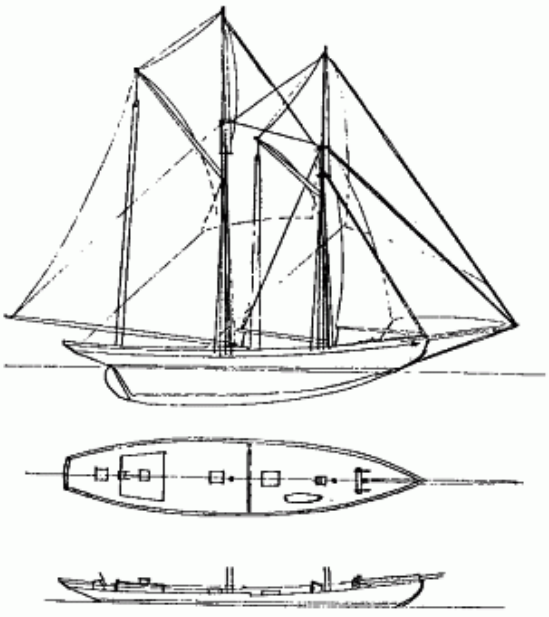
There are many handsome American fishing schooners which deserve as much attention. Almost all of these were built around Gloucester and made up most of the fleet fishing the Grand Banks around the turn of the century. This is why I chose one such fisherman for the first project in a SIB building course I had the privilege to offer at the local maritime museum earlier this year.

I drew two sets of plans so the students had the option of building as simple or complex a model as they chose. The "basic model" covers the general outline of the vessel and usual features, while the "advanced" version includes the break in the deck, slightly more hull and deck furniture detail, and a more involved rigging scheme.

The INGOMAR was designed by the famous Boston designer, Tom McManus, who is better known for his design of the schooners ELSIE, (pictured next page) and L.A. DUNTON. The latter is preserved at Mystic Seaport. The INGOMAR was built by Tarr and James in Essex,



Basic Model



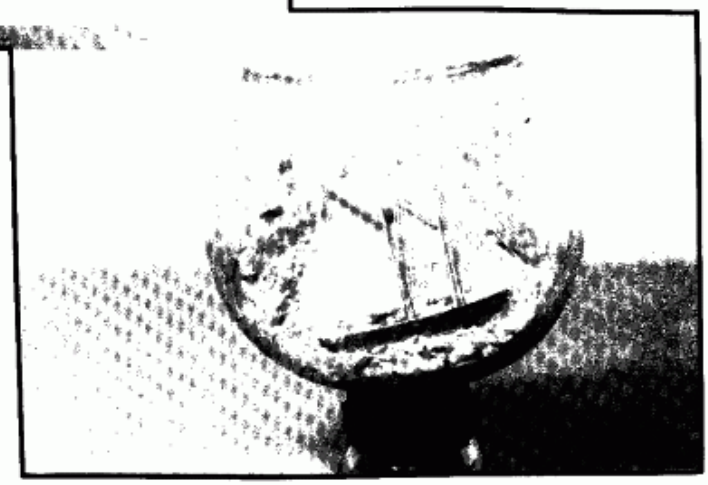
Advanced Model

Massachusetts, in the winter of 1904-1905. She was a big working vessel, and among the schooners known as "Indian Headers", because of the distinctive shape of the bow and the common practice of naming these schooners for American Indian chiefs. "This is a good working vessel, capable of sailing fast, and she was also very weatherly.....Like the SILVA, the INGOMAR sailed very well in moderate weather but was the more powerful of the two." - Howard I. Chapelle, The American Fishing Schooners, p. 255. INGOMAR was wrecked on Plum Island, Massachusetts, during a storm in February, 1937.

Color Scheme

Hull - black, with gold trim around hawse pipe. Hawse pipe itself, red.
Inside of bulwarks, deck houses, windlass, sides of hatches - white.
Tops of deckhouses & hatches - light gray.
Deck - light gray or natural. Dories - buff or dark green.
Masts - natural (dark varnish), white at mast doublings.
Spars - natural, except bowsprit, which is the same black as the hull.

McManus schooner ELSIE, by Robert Emory



Fishing schooner in an inverted bottle, by Harry Morgan

SIB LIMERICKS

by Charles A. Hand,
Charleston, SC

A gent we all know,
Has the title of "Kai Cho"
Bulbs and flasks he does fill,
With minute ships and much skill,
Obviously, he's a real pro.

A Bottle-Shipwright, whose name is Bill,
Had a tremendous, huge flask to fill,
He attacked it with a will,
And the end result showed great skill,
But the original contents made Bill ill.

Don's a gent who lives out west,
And bottling ships, he does best.
Amazing ships he builds with ease,
On Oceans stirred by a gentle breeze.
He puts us all to the test.

Gil Charbonneau lives on the coast of Maine,
And bottling ships is his game.
They're so minute and complex,
They absolutely do perplex.
He deserves his well-earned fame.

Mr. Okada's a gent in Japan,
Who's mighty good with each hand.
The bottles he fills,
With the ships he builds,
Are truly the toast of the land.

Ralph Preston's a name of some note,
His models one would not call a "boat",
They're full-rigged ships of another time,
Inside bottles that once held wine.
He obviously knows each and every rope.

George Pinter is a man of fame,
A yacht he made, with a lighted name,
T'was in a bottle for all to see,
A neat little job of artistry.
I'd like to see him do it again.

Inside a snug bottle I'm trying to fit,
A neat model of a 3-masted ship,
With all the rigging and all the sails.
Oh dog-gone it, I just bent the rails,
It's enough to make one bit his lip.

FROM THE MEMBERS

PAUL FISHER, Keene, New Hampshire, writes of modeling the LYNX and making his first attempt at cutting gunports in a solid hull. Having taught classes on building ships in bottles, he kindly included a few notes on his experiences for your editor, who was teaching for the first time then. Paul expects to a have a new student, Sam, the 12 year old son of a former boss.

RALPH PRESTON, Winooski, VT., has been invited by the Berlin Museum of Transportation and Technology to speak in February of next year, and plans to bring the completed CHARLES W. MORGAN along. He is nearly finished with it now, and estimates the job has already taken 4000 hours. He hopes to make one presentation of the model in Boston, which ought to be an event well worth attending if you're in the area at the time.

CHARLES HAND, Charleston, SC, is a naval engineer who has been working on sub tenders for some time now. This has gotten him to New London, Ct., a couple of times, and most recently, at the same time President Bush was paying the submarine base a visit. Though he didn't seen the Chief of State himself, he noticed a "rather good bit of security in the area - many small boats zipping about the river and such". This particular job, on the USS FULTON, was completed well ahead of schedule and earned him along with everone else on the job a bonus - the first for Charles in 30 years!

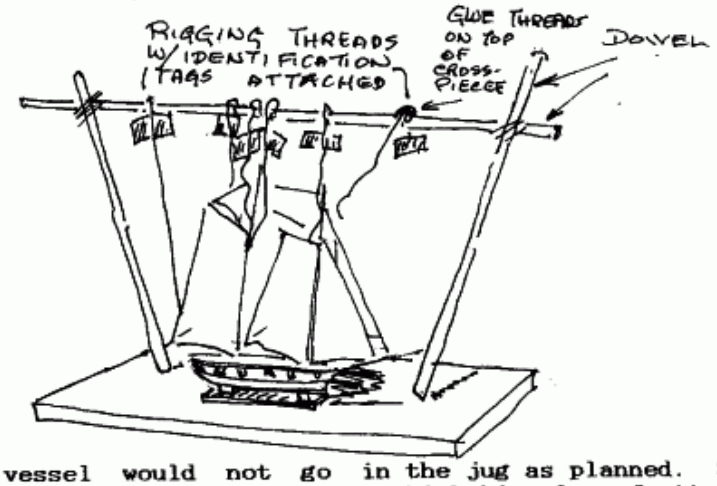
Charles has recently struck an agreement with Naval Institute Press to publish a brief article on ships in bottles. He is always on the lookout to further public recognition of our work, and well deserves to be commended for this.

BOB DE JONGSTE, the Hague, Netherlands, has finally succeeded in making contact with our counterparts in Russia. The museum of the ministry of the Navy sent him a reply, listing the names of three model clubs. Model making is a well recognized form of recreation in the Soviet Union, and the Navy has regular programs for it's members. Bob sent along a copy of the ministry's reply, which is completely in Russian, and utterly unintelligible to me. Again, does anyone in our Association read/write/speak this language? Please contact Bob or me.

JACK HINKLEY is delighted to report he has finally tracked down a copy of James Fenimore Cooper's NED MEYERS. Ned Meyers was one of the few survivors from the disastrous sinkings of the naval schooners HAMILTON and SCOURGE and this biography is one of the main sources for reconstructing the events of that tragic night of August, 1813. Jack has already filled one bottle with both schooners and has been working on another model of SCOURGE for the past year and a half.

One letter brought the good news of completing SCOURGE, along with the following sketch of the his means of setting up the rigging while working outside the bottle. He set up a piece of pine about 14" long by 8" in width. He drilled a 1/2" hole on center, about 3" in from each end. Into each of these holes he inserted a 1/4" dowel which stood about 18" above the pine board. He fastened another 1/4" dowel to the first dowels, about 3" from the top of each, making a rough "football goal" framework. For each of the threads leading from the model, he added a descriptive tag and color coded them, green for

starboard and red for port. The lines were held in place on the crossbar by a little drop of Elmer's. But in his next letter came the



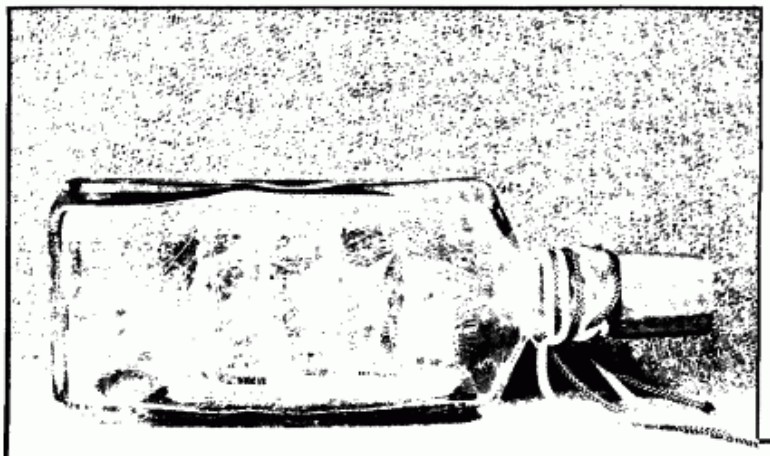
bad news the vessel would not go in the jug as planned. So Jack brought her back out to "regroup" and rethink his plan of attack. It is always depressing to have to give up a plan you've had for several months, but if you are considering tackling a bottling job like this, Jack will be the one to ask about it. He has very definate experience on what works and what doesn't.

BILL KRELL, Grosse Point Woods, Michigan, writes to add a few remarks to Mike Gualtieri's article on the brig NIAGRA from the last issue. A long student of vessels involved in Great Lakes history, Bill is skeptical over the accuracy of the 1913 restoration of the brig because it was done by "Salties" instead of freshwater sailors, who would have better understood a lake vessel. Bill made a model of NIAGRA 11 years ago for a museum in Vermillion, Ohio, out of a piece (possibly from a spar) of the original brig. He notes with interest the original fleet was built in about 90 days, the reconstruction in 1913 took 9 months, and his boat in a bottle took a full year!

He also feels the real hero of the battle is the brig LAWRENCE, which took the brunt of the British fire, while NIAGRA, under Captain Elliot, held back. Bill says Elliot, preoccupied with his own prospects for promotion, held back deliberatly instead of coming to Perry's aid. He notes the crews of the British boats (not referred to as "ships" on lakes) were made up of Canadian farmers, while those of the Americans were Kentucky sharpshooters. He says Perry's victory was the result of determination, guts and luck, but Bill would like to see the first flagship, the LAWRENCE, get the credit it deserves.

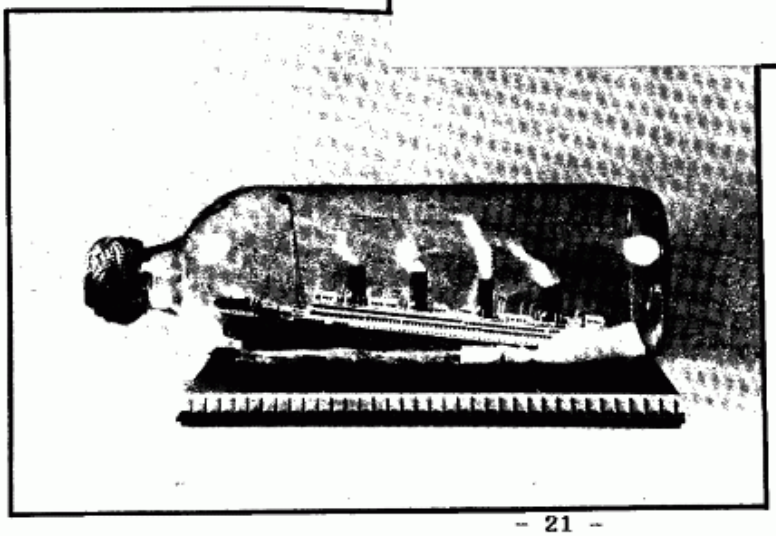
CHRIS NAIR writes from his new address in India to say, with regret, he has still not been able to return to his ship in bottle work for these past two years. He has retired from the military and his civilian job takes a great deal of his time. His health has improved, but his eyesight is still not all he hopes it might be. But he is still glad to read of ship in bottle building here, and of the members from the rest of the world. He closes with a wish for the best to all, and a Ship in Bottle Ahoy!

PICTURES OF MODELS FROM THE COLLECTION OF HANS DE HAAN



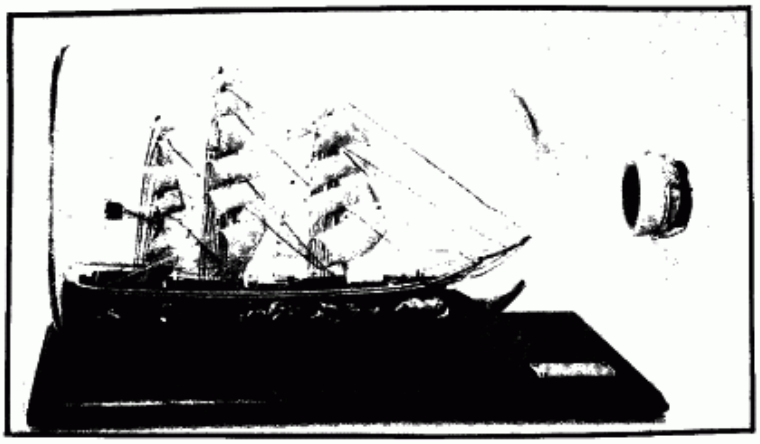
NIPPON MARU, in a 1 liter bottle, by Tamio Nakamura (see article, pp.11-12).

Fantasy Model in a 0.7 Ltr. bottle, ca 1933.



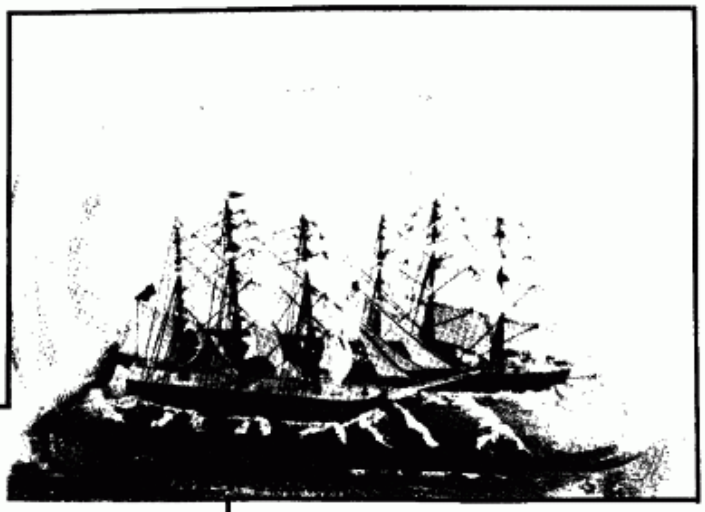
The Sinking of the TITANIC, 1 Liter Bottle, by F. Bastiaanse of the Netherlands.

A COLLECTION OF CLIPPER SHIPS



CUTTY SARK, by Don Pearson, Deephaven, MN. 231 yards of line were used to rig this model, and 267 separate lines had to be pulled, cut and glued. In a bottle of handmade glass, on a cherry stand.

A pair of racing tea clippers with every stitch of canvas bent and all stuns'ls run out. Made by C.L. Bradley, East Peoria, IL.



Ship in a dimple bottle with the clear stamp of an American clipper, by new member Harry Morgan.